

ONLINE MAGAZINE FOR CROSS STITCHERS

# The Gift of Stitching

Issue 12 January 2007



**SOLARIA GALLERY**

**LITTLE HOUSE NEEDLEWORKS & COUNTRY COTTAGE NEEDLEWORKS  
NEW MYSTERY SAMPLER FROM LONG DOG SAMPLERS**

[WWW.THEGIFTOFSTITCHING.COM](http://WWW.THEGIFTOFSTITCHING.COM)



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A swirl bookmark

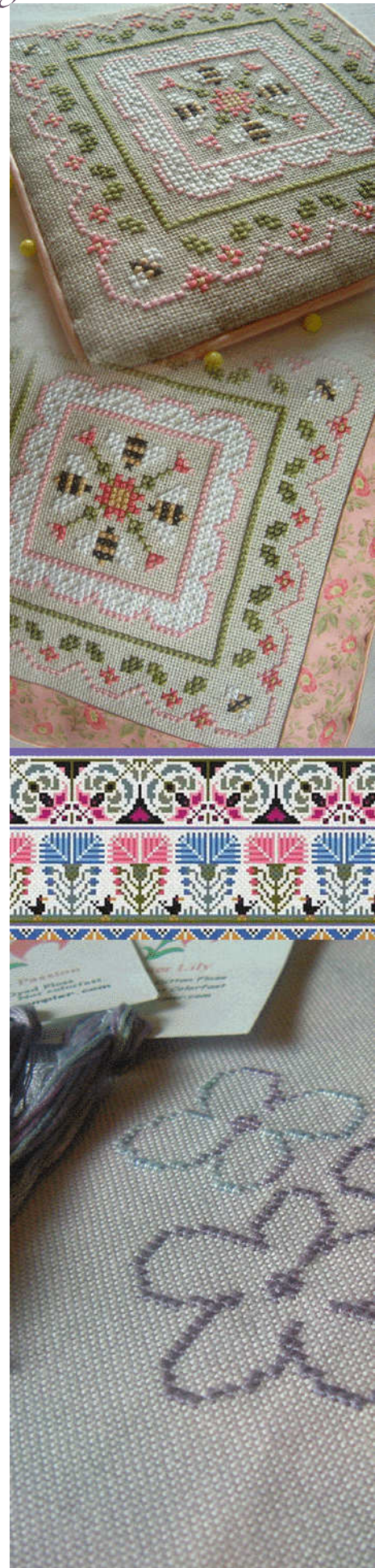
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# From The Editor

Hello readers,

Whew, we've made it! We made it through 2006. It's been a very busy year with this new magazine. It's been very exciting and we're looking forward to all that 2007 will bring.

Our first issue started with three patterns and one article. We now bring you on average, 25 pages of patterns, columns and articles from all around the world. The magazine has grown into a publication that has its own look and format. We love to fill your inboxes each month with interesting articles and beautiful designs.

This month our feature pattern is from the well known designer, Stoyanka Ivanova from Solaria Gallery in Bulgaria. I am always impressed with Stoyanka's command of colour when designing. The colours flow together and give her designs a real fine art look and feel. The three kittens in her pattern are up to mischief, but it would be difficult to be upset after seeing those cute faces!

We have another kitty in this issue. A little sampler from Helga Mandl Designs. Helga is a new designer

from Croatia and I think you'll enjoy stitching this small pattern.

We also have another European designer in this issue. Our new Mystery Sampler is designed by Julia Line of Long Dog Samplers who I'm sure many of you know is from France. Look out in coming months more designs from Europe!

A little closer to home, Yvette Stanton, a well known needlework teacher from Australia, has written an article on drawn thread work of the Ukraine. You can win her new book on this topic which is due to be released in February 2007. You heard it here first!

And finally, we interview American designers, Diane Williams and Nikki Leeman from Little House and Country Cottage Needleworks. These very popular designers have collaborated and designed us a bee pinkeep. It's gorgeous and we've provided some different options for finishing.

I hope you enjoy this very international issue as the Internet brings us all a little closer together.

Kirsten Edwards  
Editor

Nashville 2007 Market Exclusive

## Spring Fever



**Dinky-Dyes**

**A Collaboration  
Kit by the  
girls from Oz!**



This collaboration thread and embellishment kit will only be available for your local needlework shop to purchase during the Nashville Needlework Market in February, 2007.

Learn how to sequence threads, and construct a tuffet.

The kit comprises design chart, skein of silk especially created for this project, 2 'Just Another Button Co' flower buttons and comprehensive instructions for sequencing overdyed threads and finishing of the tuffet.

Ask your favourite needlework shop to place pre-orders at

**[www.dinkydyes.com](http://www.dinkydyes.com)**

## Sampler Cove Designs



*"The Greatest Loss"*

*Multi-stitch band sampler stitched in AVS threads  
by Diane Jourdan of Sampler Cove Designs*

*Stitch Count - 198 x 379*

*Wholesale & retail information at European Cross Stitch  
<http://www.europeanxs.com>*

*To be released at the Nashville show February 2007*



# Designer Profile



*Diane Williams*  
*Little House Needleworks*

This month we have a real treat. We interview Diane Williams from Little House Needleworks... and if that wasn't wonderful enough, we also interview her daughter, Nikki Leeman of Country Cottage Needleworks. To top it off, they have created a collaboration design, it's a lovely Bee Pinkeep.

## **Where are you both from and what's it like?**

Diane: We live in Tucson, Arizona. We moved here in 1981 when Nikki was just a toddler. The climate is warm and it rarely snows.

Nikki: Tucson is a valley in the desert surrounded by beautiful mountains. We have a great climate here, in that we can be outdoors year round, though it does get hot in the summer!

## **When did you start cross stitching?**

Diane: I began cross stitching on stamped fabric when I was a small girl of about eight. Back in those days it was all we had to choose from. My mum worked on sampler styled pieces and I chose the designs that had pinks and lavenders. They were easier pieces than my mum's but I did manage to finish two that I still have. It wasn't until I was pregnant with my second child that mum taught me counted cross stitch.

Nikki: My mum taught me how to stitch on large count Aida. At first I just stitched what ever I wanted, then she taught me how to follow a pattern. I picked it up again after I had my first child.

## **When and why did you start designing?**

Diane: I've always been a creative person ever since I was young. Trying my hand at design didn't seem too far of a stretch since I already had so many ideas running around in my mind. There definitely was a learning curve in the beginning but I quickly adapted all of my design thoughts



*Nikki Leeman*  
*Country Cottage Needleworks*

to "X's".

Nikki: I started designing by sitting with my mum at the computer while she was designing for her company. Sometimes she'd ask me to put my two cents in and that's how I learned about the design process. Later, she and I talked about launching a cottage look within her company, and I was really excited about that. I became more involved with the designing at that point. Then we decided that I could take over that cottage line with my own company, and thus Country Cottage Needleworks was started.

## **What sort of pieces did you design?**

Diane: At the start of my design career I worked as a freelance designer for Leisure Arts. Most of my work was faith-based or religious. They have a different look than what I do now. Today I focus primarily on a folk art or Early American style. Every once in a while I'll throw something totally fun into the mix like the Dog House and Kitty Cottage Samplers.

Nikki: My first two designs were "The Bakery," which is a view through a bakery shop window, and "Ladybugs and Bumblebees," which is a garden piece with a verse. I still write verses for the designs which I love to do.

## **Nikki, how much influence did your mother's stitching and designing influence you to start yourself?**

I would not be a designer if it were not for my mum. Everything I know about stitching and this business I have learned from her. Our styles are therefore similar in that we both gravitate toward simple design (all whole stitches and no backstitching!), though our themes and colour palettes are very different.

## **Do you work much together? Is it fun?**

Diane: Yes we do work together and it's always a lot of fun. I love having Nikki around when I get stumped for



# Designer Profile Continue...

an idea. Two heads are definitely better than one most times. Sometimes our thoughts clash but that's rare.

Nikki: We do sometimes work together, and I enjoy it. I feel like there's no better person to bounce ideas off or get an opinion from.

**What types of fabrics and threads do you like to design for?**

Diane: My favourite linens are 28 and 32 count. My favourites are the overdyed fabrics. They make everyone's piece look more unique and I just love the colour selections. When it comes to thread I most often find myself choosing from DMC. But when I'm looking for something special to compliment a particular design I use overdyed thread. I don't have a particular design philosophy when it comes to using it, but I do use it with purpose. . . . .for instance when shading leaves, stripping a rooftop or pumpkin.

Nikki: I tend to like natural coloured linens because they look great with my soft palette and white frames. I love overdyed threads, Crescent Colours being a favourite. They have lots of great "cottage-y" colours and the threads are really soft.

**How do you like to finish your designs?**

Diane: Most of my designs are framed with the exception of a few season pillows by Trail Creek Farms.

Nikki: Like I said, I tend to love white shabby chic type frames. I usually get them from Hog River, and they're just perfect for my kind of designs. I have also collaborated on a couple of pillows with Trail Creek Farm, which turned out beautifully, and are a nice alternative to framing. My favourite types of designs are ones that are simple but pretty. I like the sampler look.

**What influences and inspires your designs?**

Diane: For me, my basic inspiration is Early American history. It was a colourful time for this country and I feed off that. Designs that reflect that inspiration are Liberty Hill Inn, Needlework School, Colonial Homes, Willow Tree Inn, Blackbird Inn and the Dear Diary series. I also

love pine tree outdoor scenes. The designs that reflect that style are Pinetop Lodge, Lakeside Lodge, Acorns & Pines and Through the Woods.

Nikki: I think that just about anything can inspire a design, though favourite themes of mine are gardens, flowers, houses and shops. I also like to write verses for some of the designs, so sometimes it is the verse that will inspire the vision.

**What are your latest releases?**

Diane: We finished the Dear Diary series in December with a total of eight designs which depict the lives of young girls throughout history in America. In February we plan to have 3-4 new releases along with a special edition kit we are doing for Hoffman Distributing. Nashville month is always very exciting even though we do not attend as vendors. We still prepare as though we were going which seems to make our customers happy.

Nikki: My newest releases for December are "My Beloved," which incorporates a verse from the Song of Solomon and "Holly & Ivy," which is a smaller sized design incorporating an alphabet sampler.

**What plans do you have for the future?**

Diane: I honestly don't know what the future holds for Little House. I don't see myself retiring any time soon so lets just say for now, there will be a year of fun new ideas and designs!

Nikki: I plan to keep designing and stitching. As my children get a little older and enter into school, I hope to be able to put out more designs, as I will have more time available to devote to my business.

To view all the designs, visit their websites at ...

Little House Needleworks  
[www.littlehouseneedleworks.com](http://www.littlehouseneedleworks.com)

Country Cottage Needleworks  
[www.countrycottageneedleworks.com](http://www.countrycottageneedleworks.com)







Thanks to our model stitcher, Catherine Rozendaal, this design can be finished in a number of ways. Catherine chose a 28 count natural linen and stitched with 2 ply of DMC six stranded cotton over two threads to create the pinkeep. For the cushion she chose 20 count cork in a natural colour and stitched with one ply of DMC perle thread over two threads. This allowed the design to finish much bigger and it looks great finished as a cushion. Catherine also stitched a Madeira Silk version which you can see on the bottom right.

On the next page are finishing instructions for the pinkeep, cushion and chart.

#### Symbol



#### DMC Floss

437  
761  
3011  
3012  
3371  
3712  
3865

#### DMC Perle

437  
761  
3011  
3012  
3371  
3328  
B5200

#### Madeira Silk

2012  
0503  
1407  
1603  
1914  
0812  
2401

### *Instructions*

Design size: 60 x 60 stitches

Finished stitched area:

10/20 count: 6" square (15.3 cm square)  
14/28 count: 4 1/6" square (10.9 cm square)  
16/32 count: 3 3/4" square (9.5 cm square)  
18/36 count: 3 1/3" square (8.5 cm square)  
20/40 count: 3" square (7.6 cm square)

#### Symbol Key





# Bee Pinkeep Continue...

## Pinkeep Finish

### Materials Needed

- 1 piece of 15 cm (6") 28 count natural linen, Aida or evenweave.
- 1 piece of 15 cm (6") matching fabric
- 60 cm (24") length of matching trim
- 2 pieces of foam board measuring 12.5 cm square (4 7/8" square)
- 2 pieces of quilter's wadding measuring 12.5 cm square (4 7/8")
- White glue
- 16 plastic round head pins that match in colour

1. Cross stitch the design using two ply of DMC floss as per key and chart.
2. Iron the finished stitched piece on the back.
3. Place a piece of wadding on top of one piece of foam board. Place stitched piece on top of the wadding making sure it is centred.

4. Turn over and apply a layer of glue to the four edges of the foam board.

5. Stick the sides of the stitched piece to the foam board. Trim the corners first if too bulky.

6. Repeat steps 3 to 5 with the other piece of wadding and foam board and matching fabric.

7. On the back of the board with the stitched piece, glue the trim around the edge. To help turn corners, cut the part of the trim you don't see at the corner. You can then overlap these pieces when turning. Tuck the finishing end behind the beginning end of the trim and glue to foam board. This will prevent the ends being seen.

Alternatively, if you are using trim that doesn't have an attachment, ie, cord, you can glue or slip stitch to the edges once both pieces are sewn together.

8. Place the two pieces wrong sides together. Stitch together using a matching thread and invisible stitches. Go right through both fabric pieces and underneath the trim.

9. Slip your pins in between the sides of the pinkeep behind the trim to keep them safe.

## Cushion Finish

### Materials Needed

- 1 piece of 12" (30.5 cm) 20 count cork, natural.
- 1 piece of 12" (30.5 cm) matching fabric.
- 4 pieces of the same fabric measuring 12" x 2 1/2" (30.5 x 6.5 cm)
- 50" length (1.3 m) of matching trim.
- Sewing machine thread to match fabric
- Fibre fill

1. Cross stitch the design using one ply DMC Perle over two threads as per chart and key.

2. Iron the finished stitched piece on the back.

3. With the four pieces of matching fabric, on one long side, turn over 1/4" and iron.

4. Count five threads out from the design

and place the four pieces around the stitched piece to form a border. Pin into place.

5. Sew the border to the stitched piece close to the turned edge.

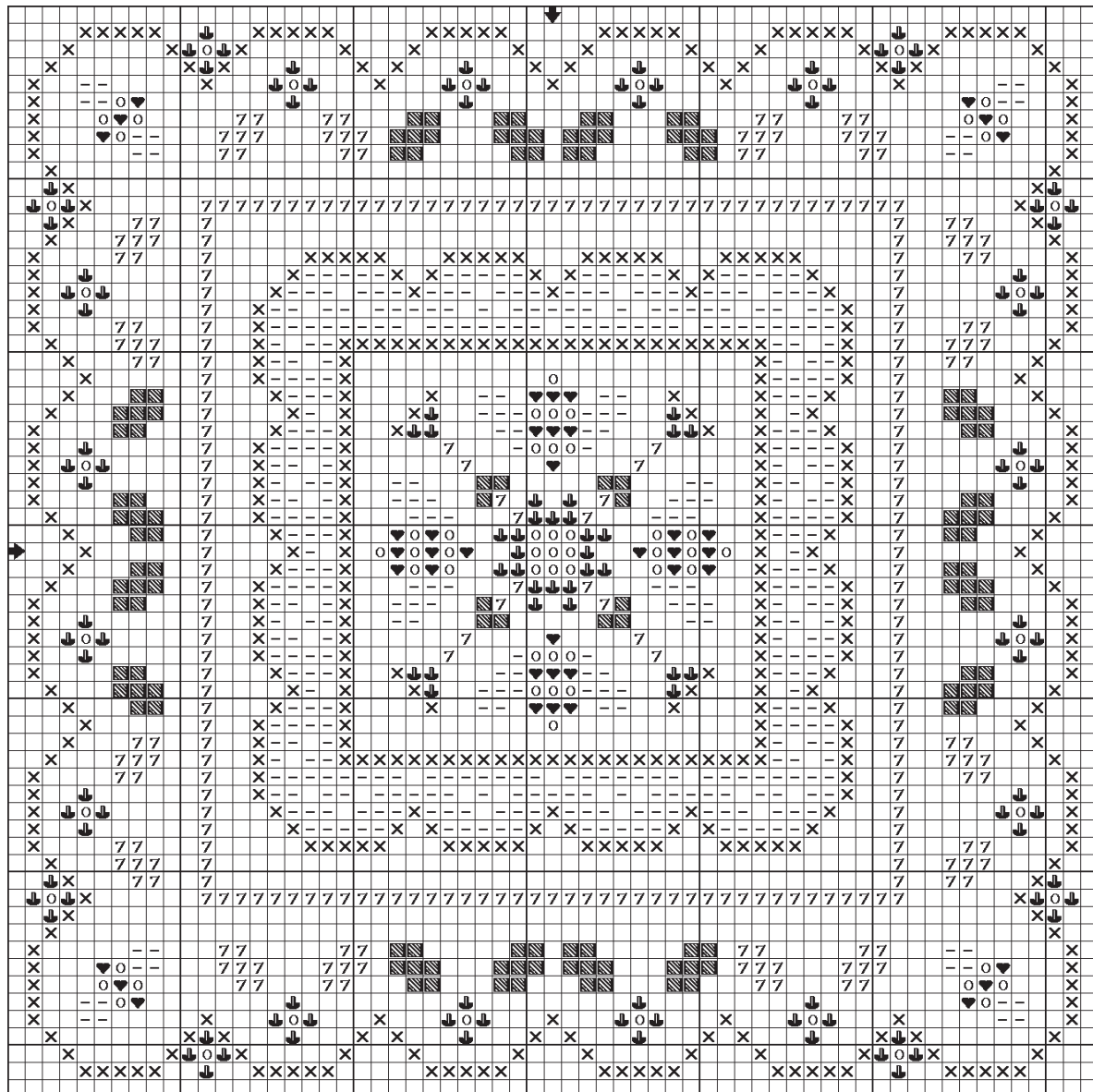
6. Sew the trim to the wrong side of the bordered stitched piece.

7. Place the wrong sides together of the stitched piece and the square piece of matching fabric.

8. Sew together as close to the trim as you can. Leave opening for stuffing and turning.

9. Turn in the right way and stuff with fibre fill till firm.

10. Slip stitch the opening closed. Cushion is finished.



# Feature Pattern - The Sewing Box by Solaria Gallery

It would be hard to be upset at these three adorable kittens even if you found them rummaging through your precious cross stitch supplies!

This month, we welcome back Stoyanka Ivanova from Solaria Gallery. Stoyanka designed for us our first feature pattern in February 2006. You'll once again be impressed with Stoyanka's master of colour as she creates some of the best fine art patterns in the industry. The pattern is based on a painting called, "The Sewing Box" by Merlin Daniel (1861-1933).

View more of Stoyanka's patterns at her website...

**www.solaria-gallery.com**

## Instructions

Design size: 240 x 200 stitches

14/28 ct: 17 1/8" x 14 5/16" (43.5 x 36.5 cm)

16/32 ct: 15" x 12 1/2" (38 x 32 cm)

18/36 ct: 13 1/3" x 11 1/8" (34 x 28 cm)

Add a 4" (10 cm) border to the measurements above to allow for framing.

We recommend starting from the top left hand corner of the pattern rather than the centre. Measure 4" (10 cm) from the top and the left to start stitching.

There are some great tips on the Internet for working these types of full cover designs.



Tips & Techniques from Heaven & Earth Designs  
[www.heavenandearthdesigns.com/tips.html](http://www.heavenandearthdesigns.com/tips.html)

Needle Park Avenue

A great little tool for parking your needle so you don't have to unthread your needle.  
[www.margaretlee.com/npa.htm](http://www.margaretlee.com/npa.htm)

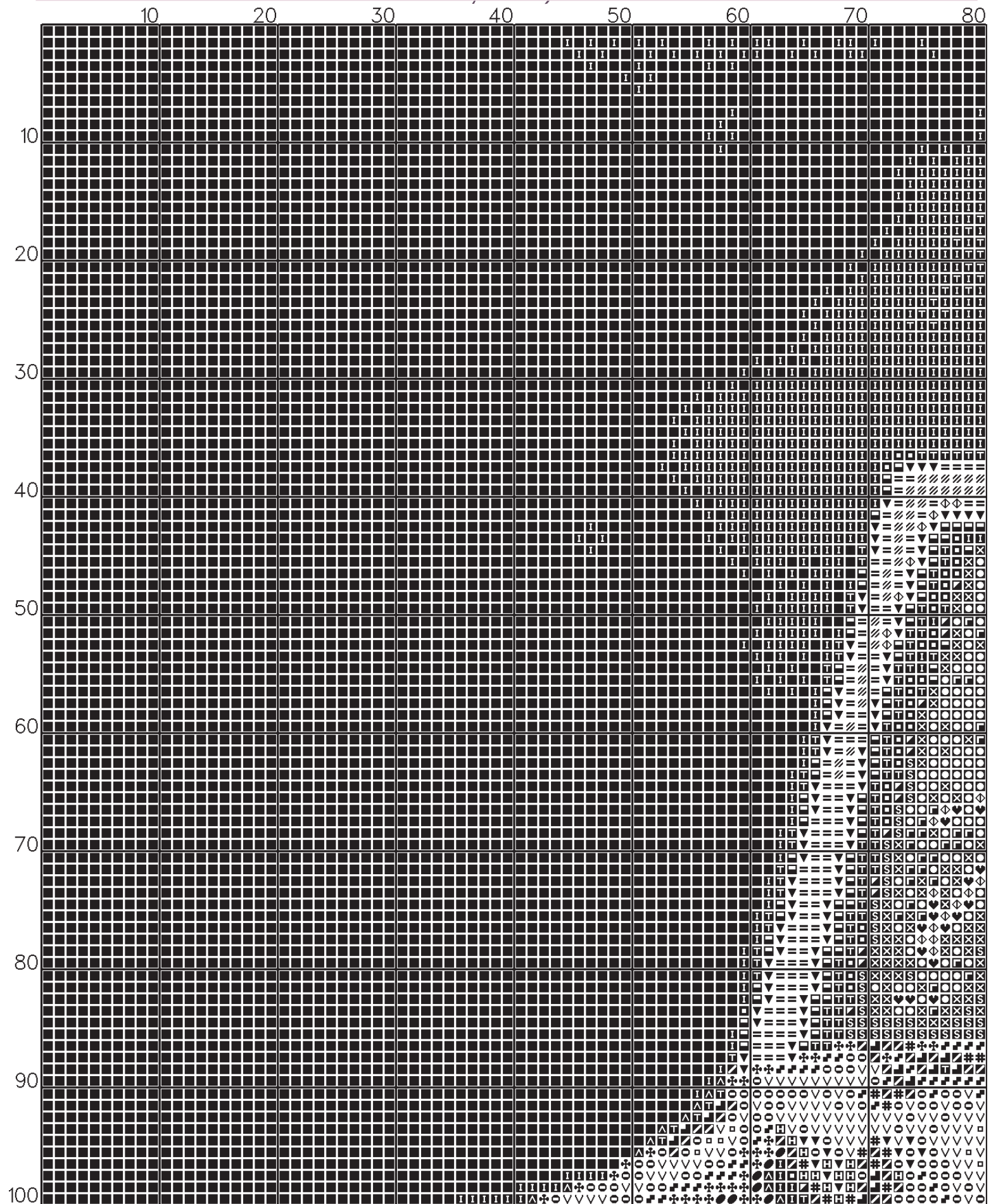
Scarlet Quince Cross Stitch Tips  
[www.scarletquince.com/tips.php](http://www.scarletquince.com/tips.php)

## Symbol Key

■ 310	▤ 918	⊗ 831	◆ 3023	◇ 966	♦ 3033
I 3371	◈ 829	▣ 420	✕ 644	= 3820	◊ 739
▣ 3031	Z 830	▣ 832	▼ 782	≡ 743	+ 3866
▲ 823	▤ 434	♥ 733	⌘ 976	⌘ 738	T Ecrú
T 938	# 400	Z 3052	⌘ 436	/ 3856	□ B5200
▤ 801	⊕ 919	● 435	└ 921	▤ 744	
└ 300	H 301	✙ 312	◊ 783	= 945	
▣ 433	▲ 920	▣ 322	○ 922	△ 745	
S 730	▤ 640	○ 334	▴ 3064	V 3755	
✕ 3011	▣ 3363	▣ 642	▣ 437	▣ 3325	
● 336	◈ 732	↗ 368	⊙ 402	— 3024	



*Top Left*





# Top Middle

90

100

110

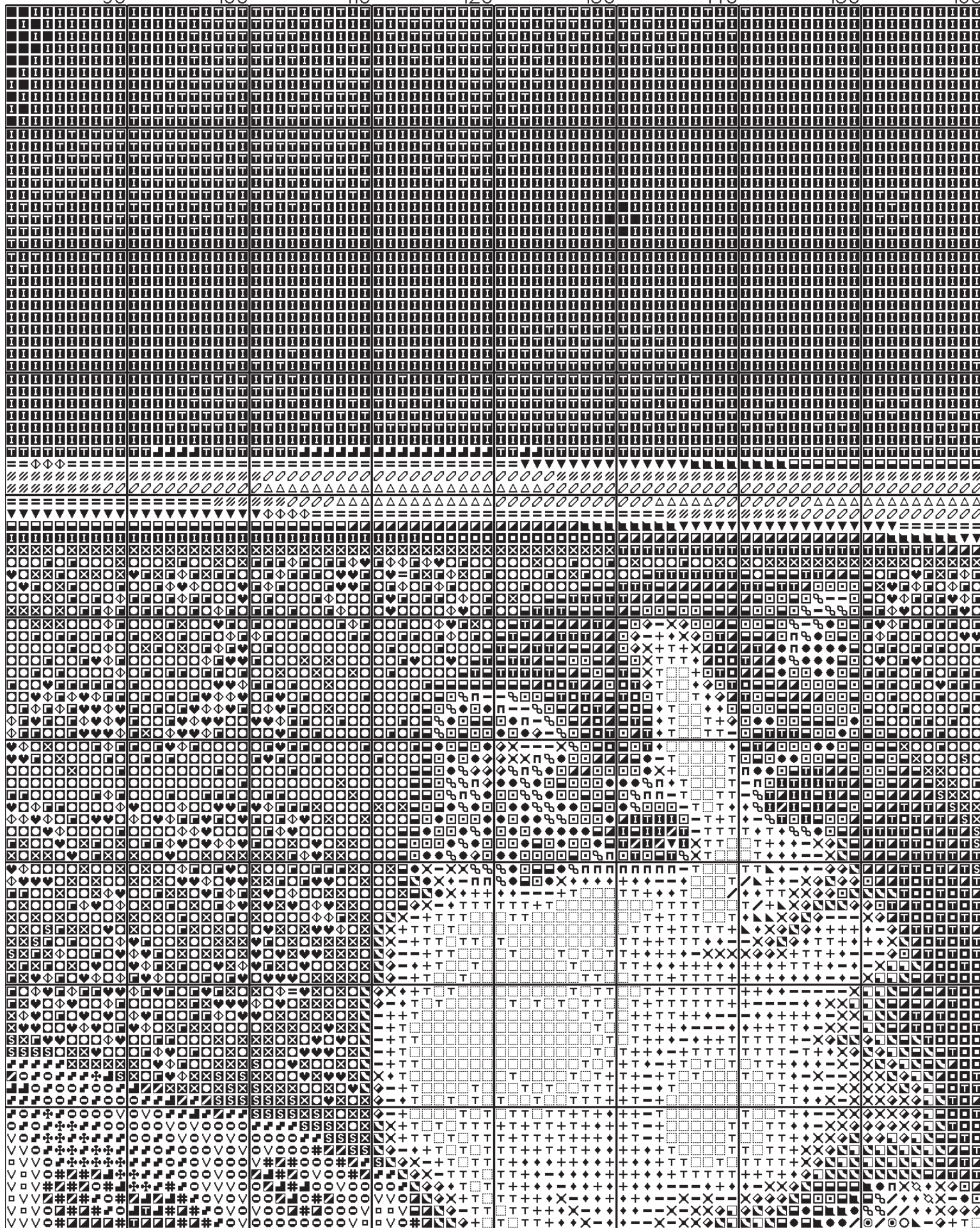
120

130

140

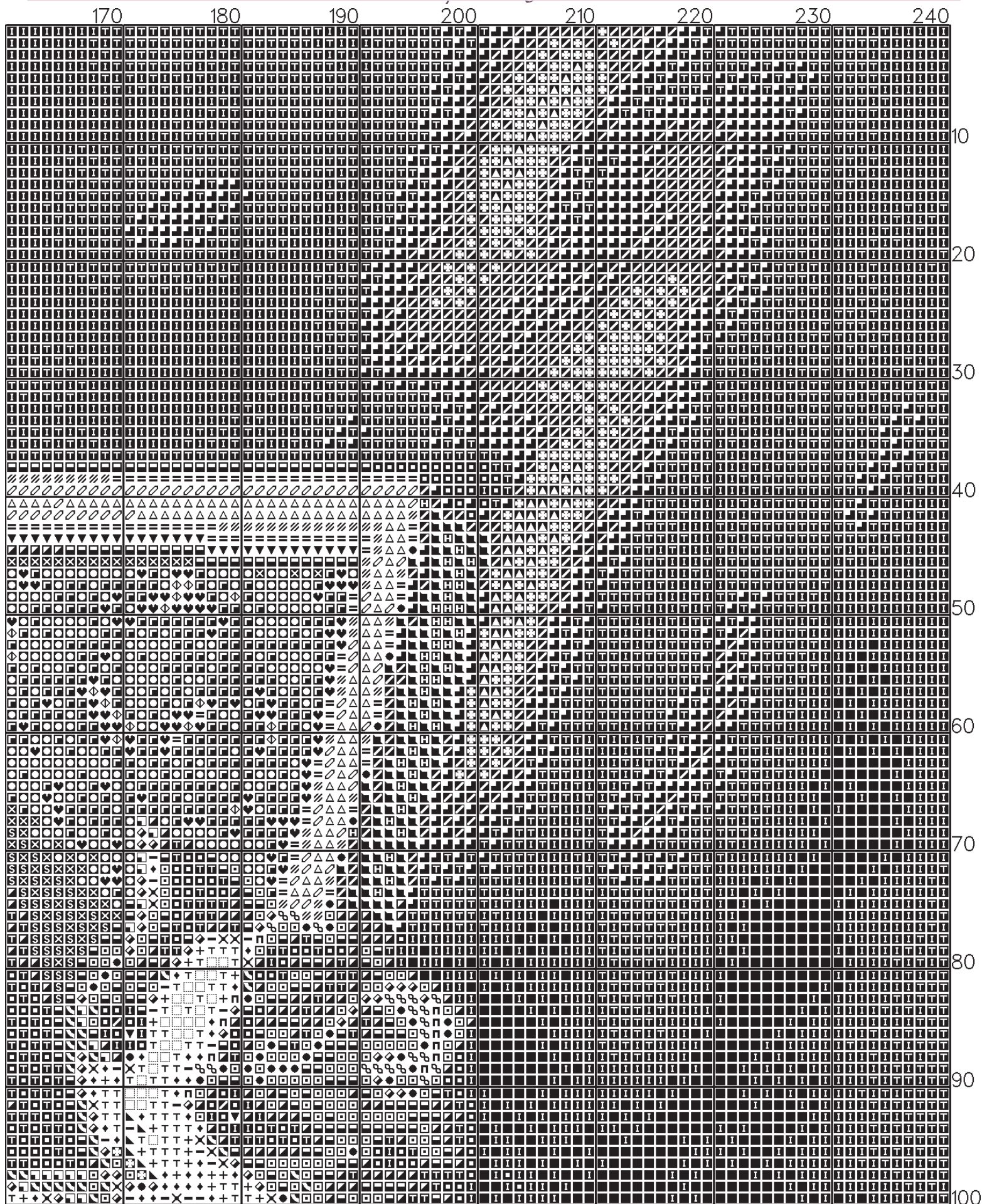
150

160



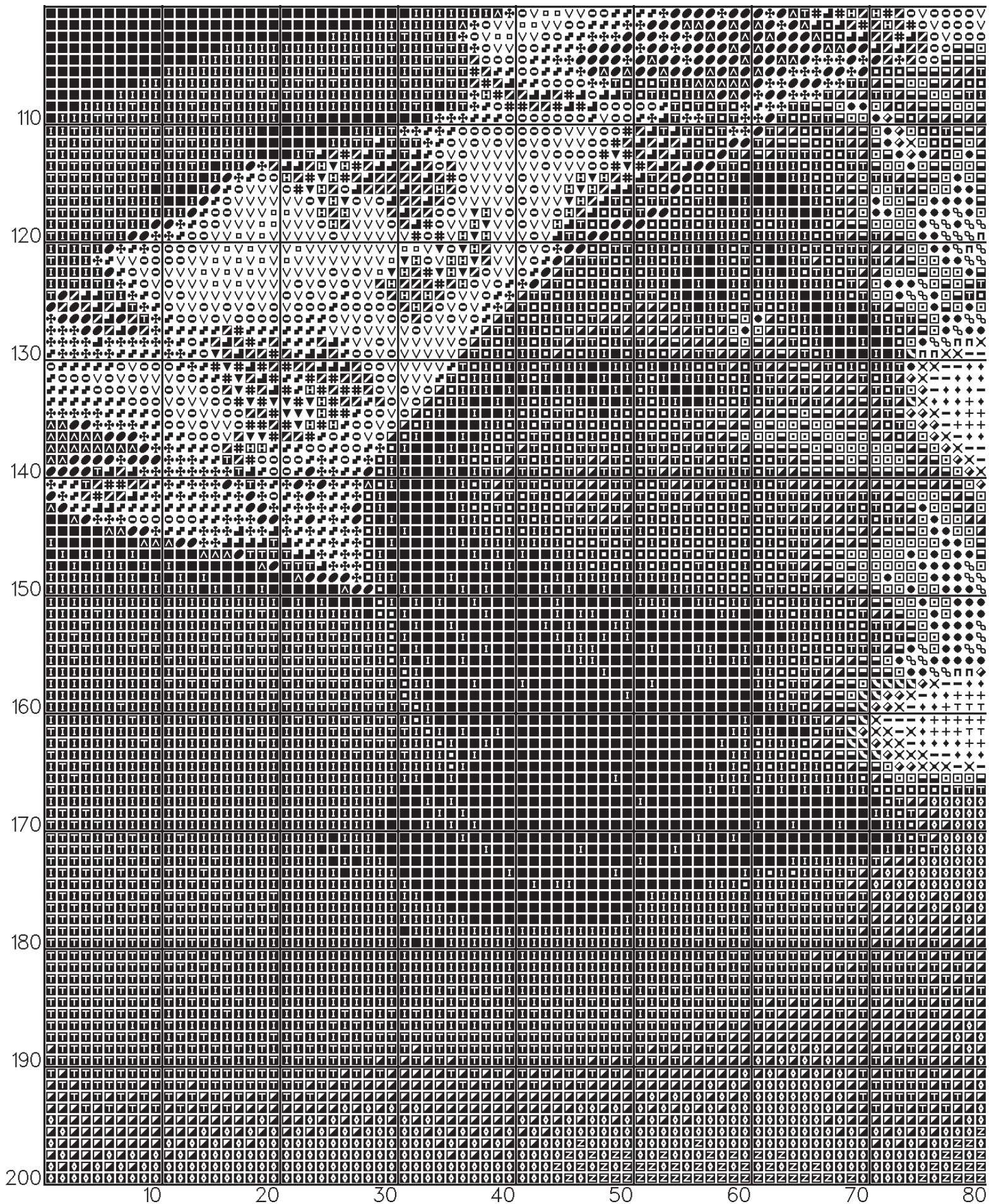


# Top Right



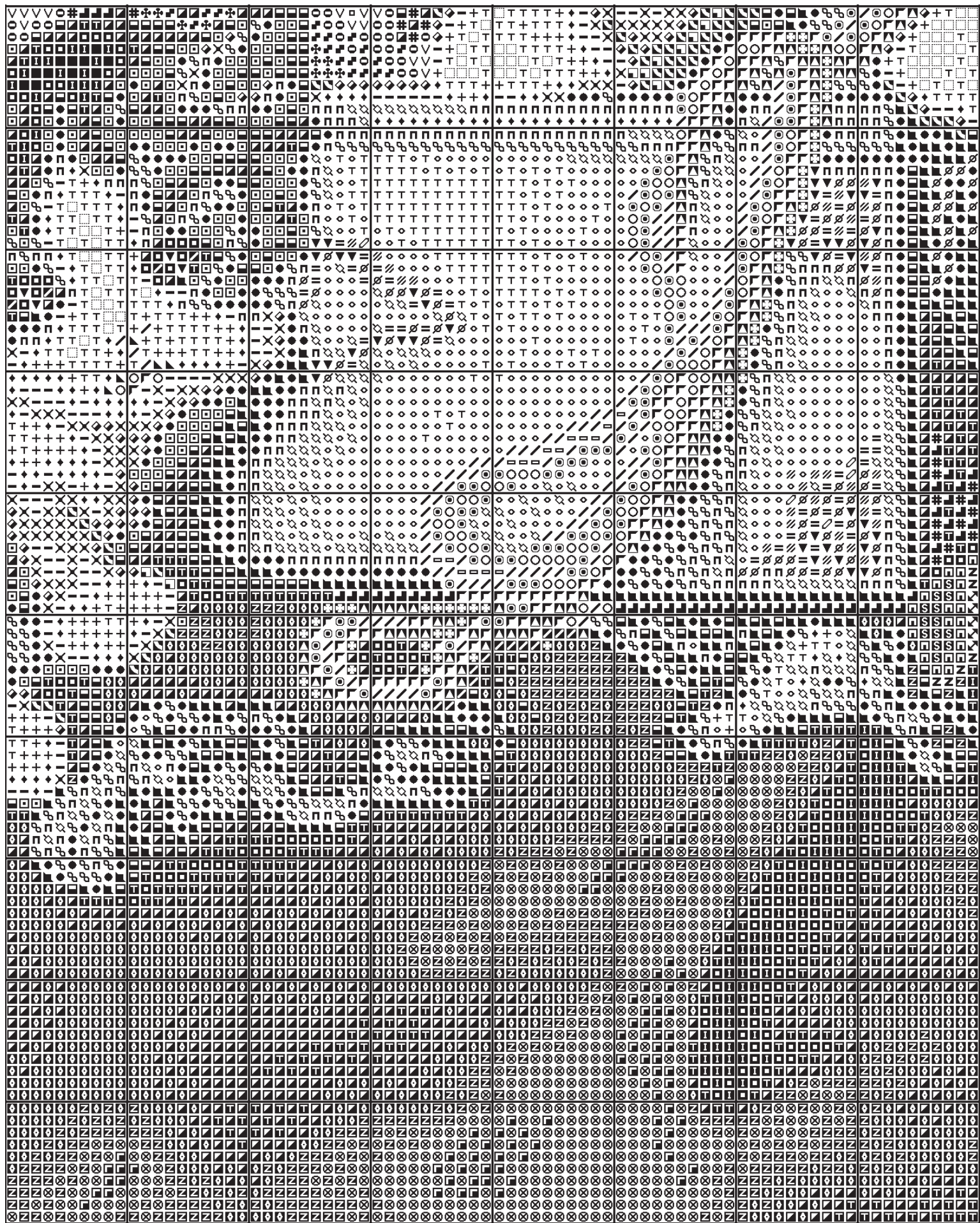


# Bottom Left





# Bottom Middle



90

100

110

120

130

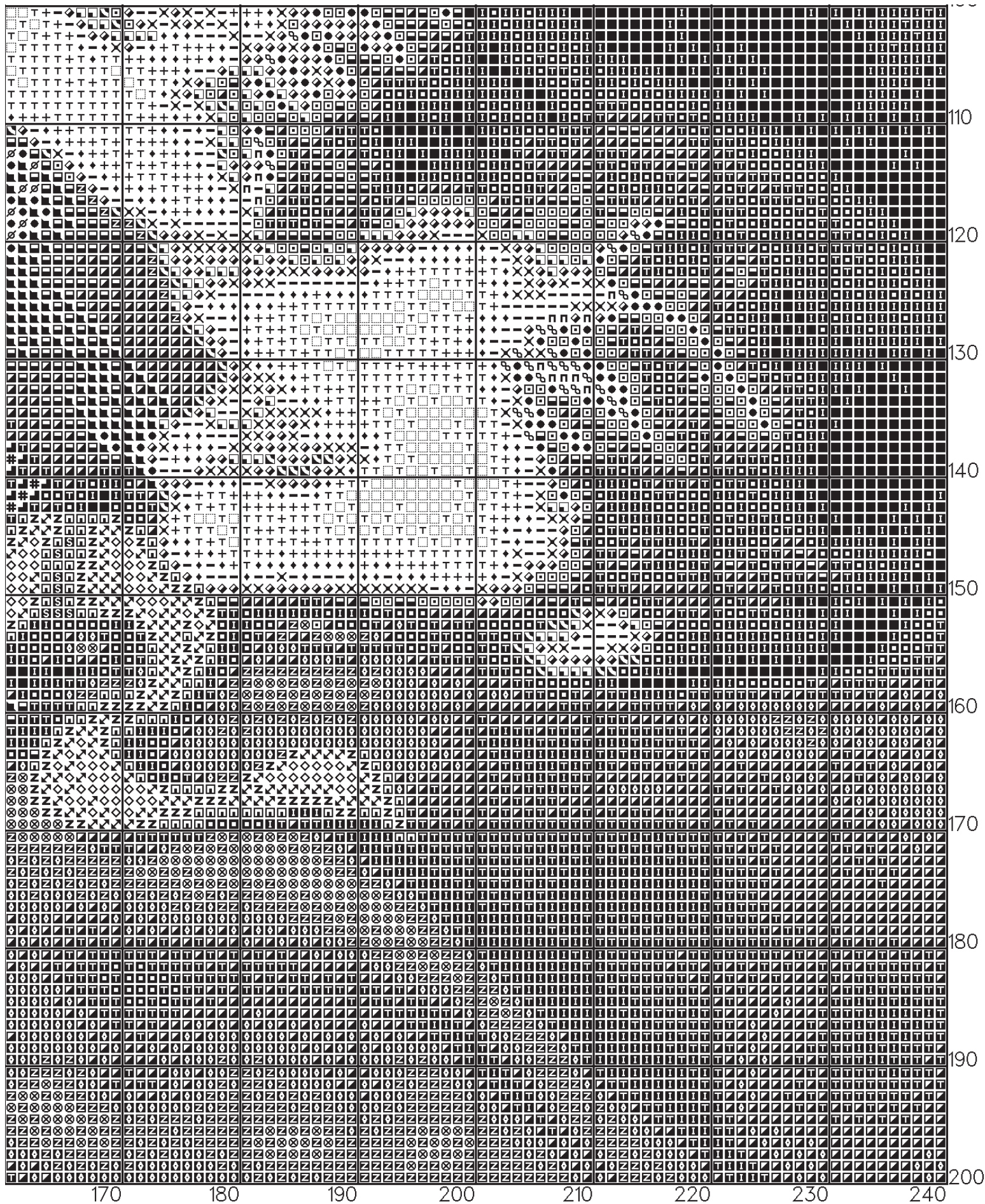
140

150

160



# Bottom Right





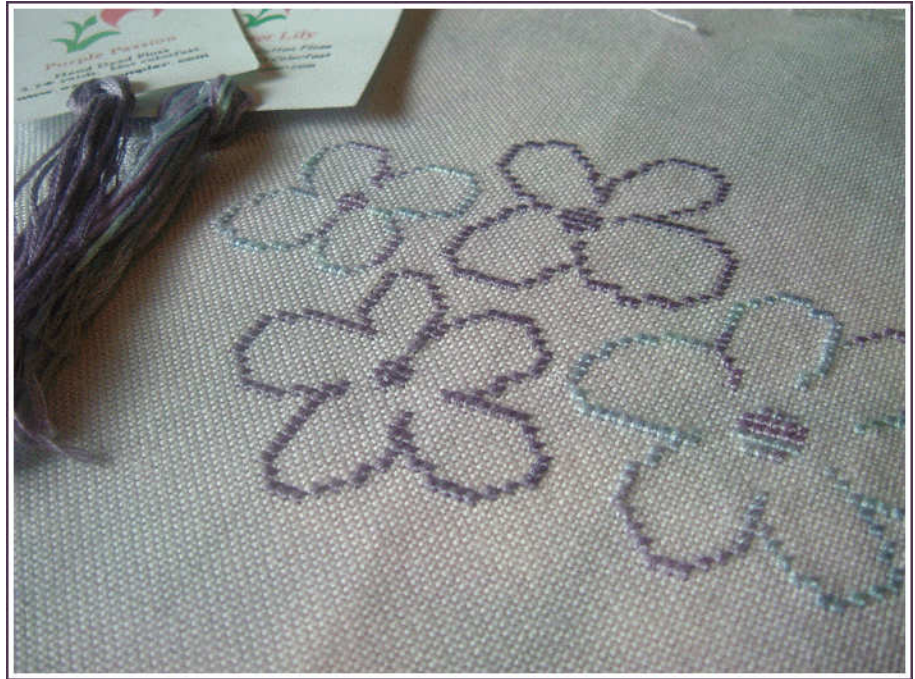
# *With My Grandmother's Hands*

## *by Kirsten Edwards*

With My Grandmother's Hands is a monthly column written by the Editor, Kirsten Edwards. Kirsten explores the needlework and styles found in her family's collection of vintage embroidery.

*The splendor of the rose  
and the whiteness of the lily  
do not rob the little violet  
of it's scent nor the daisy  
of its simple charm.  
If every tiny flower  
wanted to be a rose,  
spring would lose  
its loveliness.*

Therese of Lisieux



### Instructions

Design size: 150 x 110 stitches

Finished stitched area:

14/28 ct: 10 3/4" x 7 13/16" (27 x 20 cm)

The model is stitched on 28 count Jobelan, Lavendar Sunset from Wichelt Imports, Inc. Threads used are Ozark Sampler six stranded hand dyed threads. Cross stitch with 2 ply.

### Symbol Key

Symbol	Ozark Sampler	DMC
◇◇	Purple Passion	3834
#	Water Lily	3836



**Ozark Sampler** produces a range of hand dyed threads for six stranded cotton and flouche. Their colours are bright and pretty with lovely variegations. You can purchase the threads and fabric for the above piece from...

[www.ozarksampler.com](http://www.ozarksampler.com)

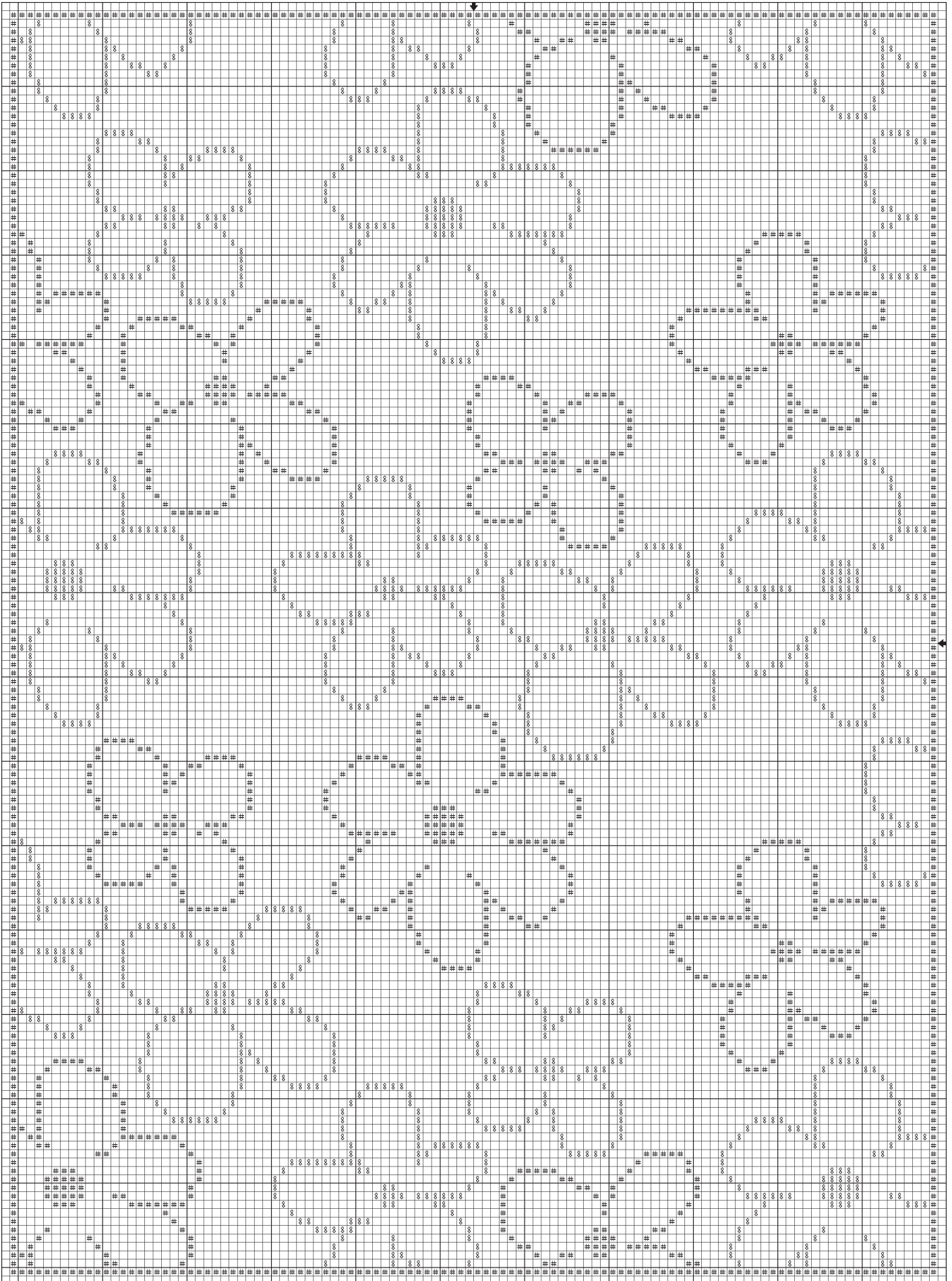
When I look through my grandmother's embroidery, a particular flower often catches my eye - the daisy. This humble flower is found on many items including supper cloths, dressing table sets, and coasters. It's not always white and yellow, but appears in many colours and is usually created with lazy daisy stitch, satin stitch and eyelets.

Inspired by this little flower, I have designed a repeating daisy motif in cross stitch. I have stitched the model using Ozark Sampler hand dyed threads and Wichlet hand dyed Jobelan, but the motif is versatile to mix and match with your favourite threads and colours.

The chart on the next page will fit on a piece of 9" x 12" 28 count even-weave with enough room to hem the edges. This would make a nice mat for a small table or you can sew the sides together to create a cute bag for someone young.



# Daisy Mat Pattern





# Cat Sampler by Helga Mandl Designs

This cute cat sampler is designed by Helga Mandl.

Helga lives in Karlovac, Croatia. She started stitching at 35 and now at 37 she's designing! Being a stay-at-home mum with twins, Helga understands that most of us are very busy and don't always have time to complete large, complicated pieces. The majority of her designs are fairly easy and quick to stitch. Her website features ten whimsical designs with lovely phrases to suit the seasons. My favourite is "Happy Everything" - every holiday is celebrated in this one!

Helga has a notebook full of ideas that are used during her designing. Keep an eye on her website as there will be plenty to look forward to.

## Instructions

Design size: 55 x 53 stitches

Finished stitched area:

14/28 ct: 3 7/8" x 3 3/4" (10 x 9.7 cm)

16/32 ct: 3 1/2" x 3 1/3" (8.8 x 8.5 cm)

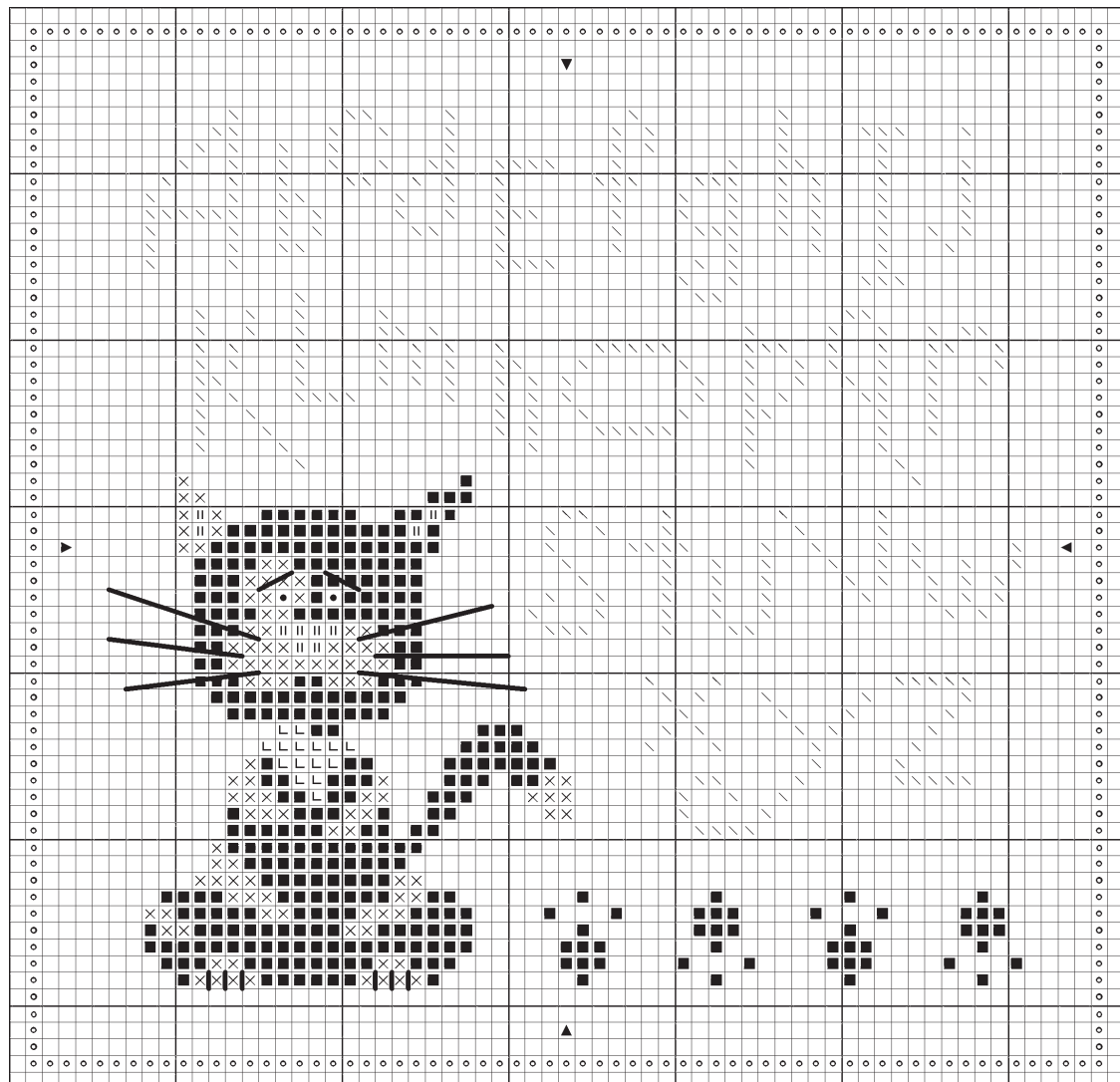
The model is stitched on 28 count natural light linen from Wichelt Imports, Inc. (#76140). Threads used are DMC six stranded cotton and Weeks Dye Works six stranded hand dyed cotton.



## Symbol Key

Symbol	DMC	WDW
×	white	
	310	
■	434	
●	580	
L	3855	
↖		2213

Backstitch with two ply of DMC 310.



Contact and Visit  
Helga Mandl Designs at...

Domobranska 16c  
HR-47000 Karlovac  
Croatia

[hmandl@yahoo.com](mailto:hmandl@yahoo.com)

<http://free-pu.t-com.hr/hmdesigns/index.html>



**Daisy Mat  
Page 14**

— OS Puple Passion  
— OS Water Lily  
— WHD, Lavender  
— Sunset

**The Sewing Box  
Page 7**

— DMC 300  
— DMC 301  
— DMC 310  
— DMC 312  
— DMC 322  
— DMC 334  
— DMC 336  
— DMC 368  
— DMC 400  
— DMC 402  
— DMC 420  
— DMC 433  
— DMC 434  
— DMC 435  
— DMC 436  
— DMC 437  
— DMC 640  
— DMC 642  
— DMC 644  
— DMC 730  
— DMC 732  
— DMC 733  
— DMC 738  
— DMC 739  
— DMC 743  
— DMC 744  
— DMC 745  
— DMC 782  
— DMC 783  
— DMC 801  
— DMC 823  
— DMC 829  
— DMC 830  
— DMC 831  
— DMC 832  
— DMC 918  
— DMC 919  
— DMC 920  
— DMC 921  
— DMC 922  
— DMC 938  
— DMC 945  
— DMC 966  
— DMC 976  
— DMC 3011  
— DMC 3023  
— DMC 3024  
— DMC 3031  
— DMC 3033  
— DMC 3052  
— DMC 3064  
— DMC 3325  
— DMC 3363  
— DMC 3371  
— DMC 3755  
— DMC 3820  
— DMC 3856  
— DMC 3866  
— DMC B5200  
— DMC Ecrú

**Bee Pinkeep  
Page 6**

— DMC 437  
— DMC 761  
— DMC 3011  
— DMC 3012  
— DMC 3371  
— DMC 3712  
— DMC 3865  
— Linen, Natural

**Bee Cushion  
Page 6**

— DMCP 437  
— DMCP 761  
— DMCP 3011  
— DMCP 3012  
— DMCP 3371  
— DMCP 3328  
— DMCP B5200  
— 20 count cork, Natural

**Merezhka Poltavska Scissor Fob  
Page 19**

— 32 count linen, Cream  
— DMC CP #16, Ecrú  
— Linen, Ecrú

**Mystery Sampler Part 1  
Page 22**

— DMC 155  
— DMC 310  
— DMC 414  
— DMC 519  
— DMC 522  
— DMC 580  
— DMC 718  
— DMC 783  
— DMC 798  
— DMC 926  
— DMC 961  
— DMC 3347  
— DMC 3354  
— DMC 3721  
— Linen, Antique White

**Cat Sampler  
Page 16**

— DMC White  
— DMC 310  
— DMC 434  
— DMC 580  
— DMC 3855  
— WDW 2213  
— Linen, Natural Light

**Blossom  
Page 26**

— DMC 948  
— DMC 754  
— DMC 783  
— DMC 310  
— DMC 606  
— DMC 3865  
— DMC 351  
— DMC 782  
— DMC 975  
— DMC 321  
— DMC 746  
— DMC 517  
— Aida, Medium Blue

**Definitions**

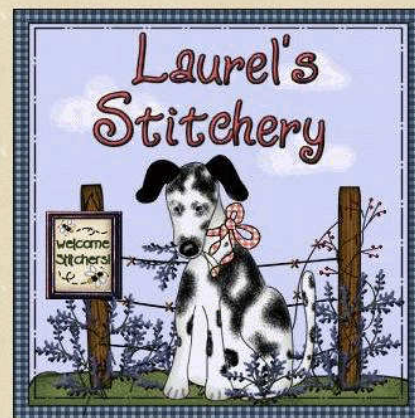
DMC: DMC six stranded thread  
DMC CP: Coton Perle  
OS: Ozark Sampler Threads  
WHD: Wichelt Hand Dyed

**Stockists**

The DMC Corporation  
77 South Hackensack Avenue, Bldg. 10F  
South Kearny, NJ 07032-4688, USA  
Phone: 973-589-0606  
<http://www.dmc-usa.com/>

Ozark Sampler (threads)  
13825 Canal Street  
Rogers, AR 72758, USA  
[ozarksampler@cox.net](mailto:ozarksampler@cox.net)  
<http://www.ozarksampler.com>

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# *All Things Counted*

## *Merezhka Poltavska by Yvette Stanton*

Yvette Stanton is a needlework designer and author. She has published two wonderful books on Hardanger and Mountmellick embroidery and has published countless patterns in various magazines. Her latest venture is a book about the beautiful whitework embroidery of Ukraine called Merezhka. The book is due for release in February 2007. This month, Yvette will introduce us to this form of counted thread embroidery.

### *Merezhka Poltavska*

Ukraine has a long tradition of embroidery as part of their cultural heritage. While much Ukrainian embroidery is worked in bright colours, there is also a tradition of whitework (white embroidery on white fabric) in some regions. These whitework styles usually take the form of merezhka, which is the Ukrainian term for cut and drawn work.



There are many different styles of merezhka throughout Ukraine, and Merezhka Poltavska, from the city of Poltava in Eastern Ukraine, is one of these. It uses a unique form of stitching to create patterns of drawn work. The technique is based on creating “layerings” made up of two or three Roman stitches worked next to each other. The layerings are used in conjunction with simple hemstitching.

Merezhka Poltavska was originally used to decorate ceremonial cloths called rushnyky, and shirts and blouses. On the clothing, it usually featured as panels on sleeves, sometimes at the shoulder, sometimes a little lower down. It could also be found on collars and cuffs. The patterns were traditionally geometric patterns, such as triangles, diamonds and crosses. In later times the motifs also included flowers such as roses. When stitched on rushnyky, the merezhka was worked in a band across the cloth in addition to bands of other types of embroidery such as cross stitching.

The fabric used for Merezhka Poltavska originally would have been homewoven linen. It was closely woven, firm fabric, with a thread count of about 30-40 threads per inch. Today’s evenweave linens are often very gauzy in comparison to those historically used. However, if you do not need your linen to be closely woven for the sake of modesty (as would have been the case for traditional shirts and blouses) today’s linens are quite suitable. However, if you are wanting a more closely woven linen like those of old, I recommend Legacy Linen 25 count. The thread used for merezhka is single twist, non-divisible thread. The most suitable contemporary threads are Coton a Broder or Presencia Finca Super. Stranded floss is not suitable for merezhka, and perle cotton has too much shine.

There are a number of different ways of working Merezhka Poltavska. One is quite open, i.e., removing more threads. Another has fewer threads removed and therefore is more fine and compact. Yet another Merezhka Poltavska method has the horizontal threads removed, however all are worked with the same basic “layerings” technique.

Traditionally, merezhka was always worked in long straight bands, meaning that it never turned a corner. Because of this, there are no traditional corner techniques, so modern stitchers have developed ways of turning corners so that they can use merezhka for more applications. Some of the options available to contemporary stitchers are wrapped bullion-style corners, layerings that meet in the corners in mitres and satin stitch motifs.

On the next three pages, there are step-by-step instructions for how to make a scissor fob in Mereshka embroidery. The scissor fob is a companion to the scissor keeper in Yvette Stanton’s forthcoming book “Ukrainian Drawn Thread Embroidery: Merezhka Poltavska”. We’re giving away two copies of this book. See page 24 for more details.



# Scissor Fob in Merezhka Poltavska



- Tapestry needle, No 24
- Crewel needle, No 10
- Machine sewing thread, to match cream linen
- 1 skein each perle coton No 5, DMC 778 and DMC 369
- 5, 4mm crystal AB beads
- 3 cm teardrop crystal bead
- Small quantity of polyester fibre fill
- Fray Stoppa

## Embroidery Instructions

Please note: the photo diagrams for the steps below are on page 20-21. The step number matches the photo diagram number.

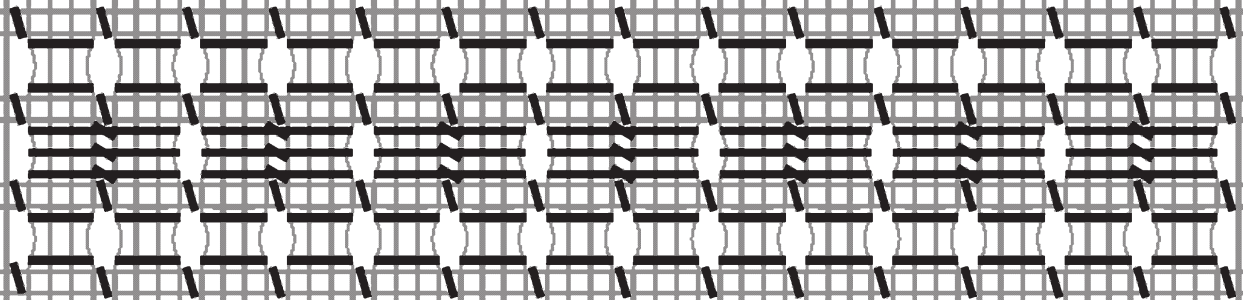
1. Fold the linen in half both ways. Remove two adjacent threads across the centre of the piece of linen. From the centre, measure out 2.5cm (1") along the removed threads.
2. Thread the tapestry needle with a length of the Coton a Broder. Bring the needle out in the space where the threads have been removed. Hemstitch along one side, grouping together the threads into fours, until there are 14 groups of four threads.

3. Finish off the thread on the back of the embroidery.
3. On the far side of the removed threads, skip two threads, and remove two more.
4. Work hemstitching in the first row of removed threads, opposite the first sequence of hemstitching.
5. When two groupings of hemstitching have been worked, return to the current row. Take the needle under the 4 threads that correspond with the second grouping of 4 in the first row.
6. Take the needle under the first grouping of four threads, with needle angled down slightly.
7. Pull the needle and thread through so that the thread lies flat on the fabric.
8. Enter the needle above the laid thread, under the second grouping of 4 threads. Pull the needle and thread through. This creates a Roman stitch over the two groups of four threads.
9. Repeat the process of creating Roman stitches, stacking a total of three next to each other. This completes what is called a layering.
10. Return to the first row of removed threads and hemstitch the next two groups of 4 threads.
10. Return to the first row of removed threads and hemstitch the next two groups of 4 threads.
11. Return to the second row, and work another layering.
12. Repeat the process of hemstitching two groups then creating a layering, enough times to fill the row. Finish off the thread on the back of the fabric.

Below are materials needed for the design and step-by-step instructions.

## Materials

- 2 pieces, 5 x 5cm (2" x 2") pale green dupion silk
- 1 piece 32 count linen, 9 x 9cm (3.5" x 3.5"), cream
- 1 skein No 16 coton a broder, ecru

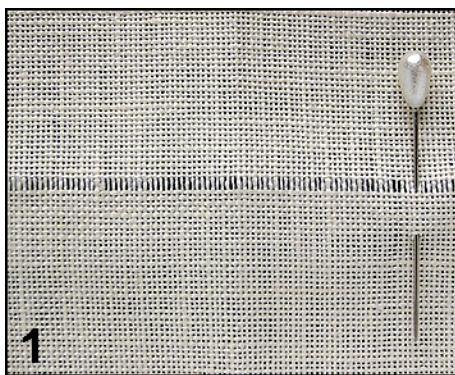




13. Skip two threads and remove two more.
14. Hemstitch along the near edge of the third row.
15. Hemstitch the far edge of the third row, thus completing the embroidery.

## Making the cord

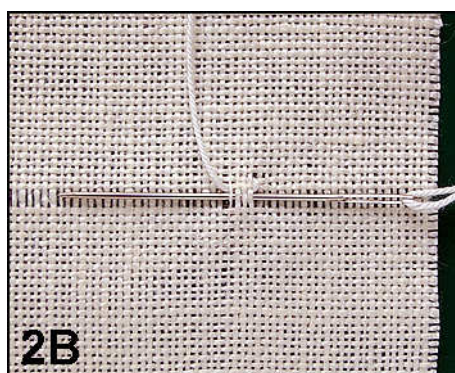
1. Cut 4, 80cm (31") lengths from each of the perle cotton skeins. Matching their ends together, knot them together.
2. Attach the knotted end to something stationary, such as a door handle or a nail on a block of wood.
3. Separate the mauve threads from the green threads. Bundle the mauve threads together and twist them until they want to twist back on themselves.
4. Fasten the thread so that it cannot unwind e.g. tape it to a table.



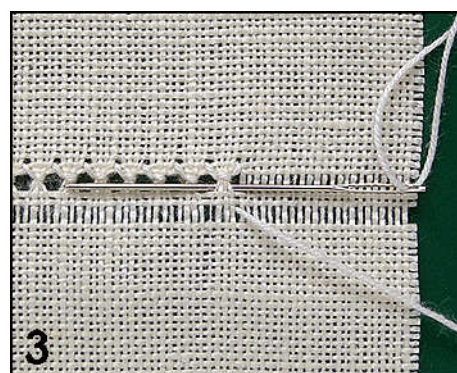
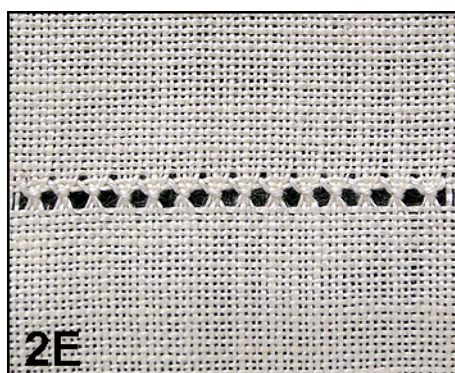
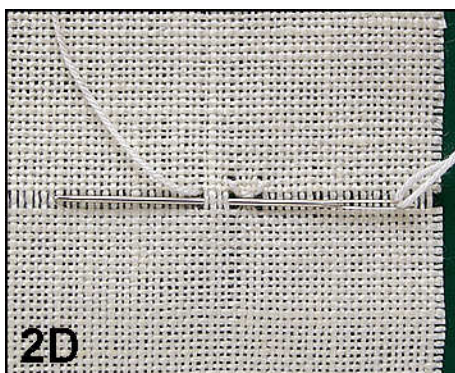
5. Twist the green threads as much as the mauve ones.
6. Bring the two bundles together and knot them.
7. Carefully allow the threads to evenly twist together, to create a striped cord.

## Construction

1. From the centre (marked by the folds), measure out 2.5cm (1") to each edge, and trim. This will create a square that measures 5 x 5cm (2" square). Fray Stop the edges of the linen and silk squares. This will make turning easier, later.
2. Baste one of the squares of dupion silk to the back of the linen square. Baste the other one to the opposite side of the linen. Starting at one of the corners, machine stitch around 3 1/2 sides of the square, using a seam allowance of 6mm (1/4").
3. Clip all the corners except the one where the stitching begins. Remove the second lot of basting and turn the tiny pillow case right side out.
4. Stuff the pillow with polyester fibre fill, making sure the corners are well filled.
5. Insert one of the cord ends into the open corner of the pillow. Stitch the cord to the edge of the pillow,

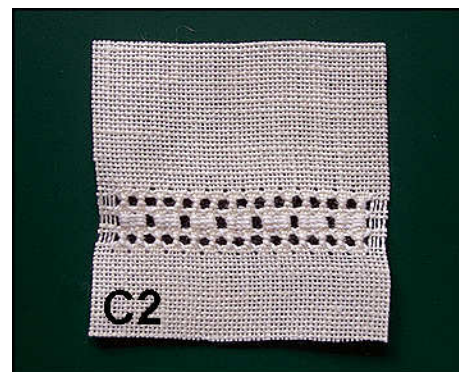
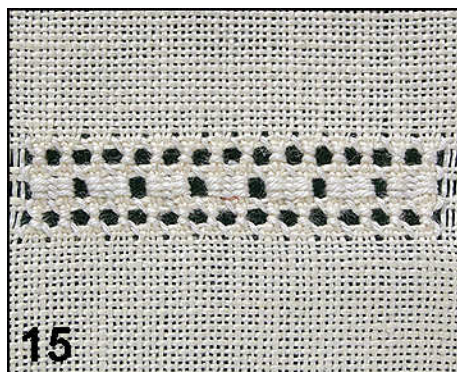
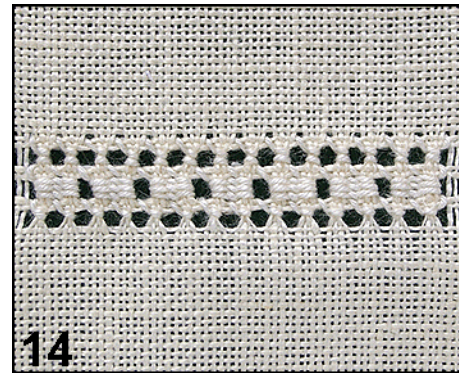
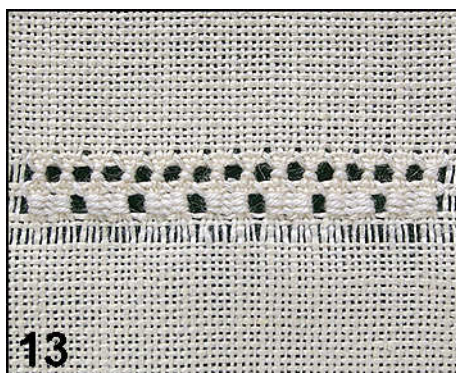
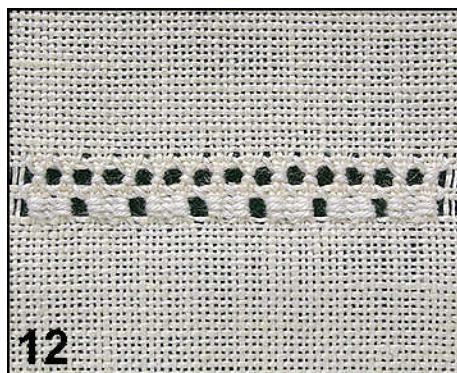
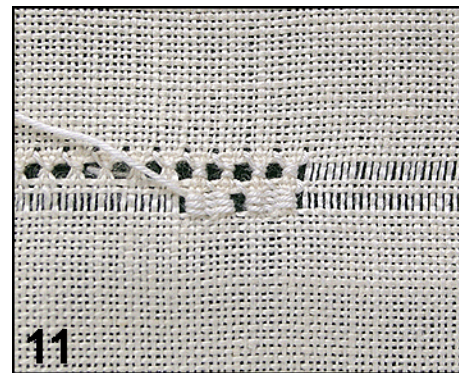
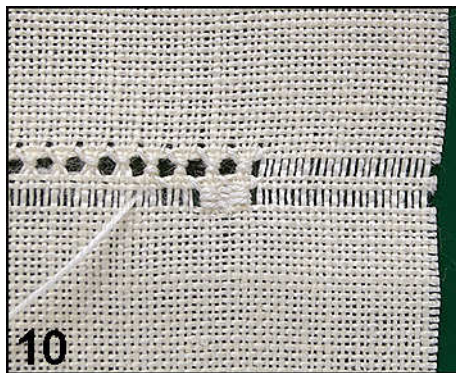
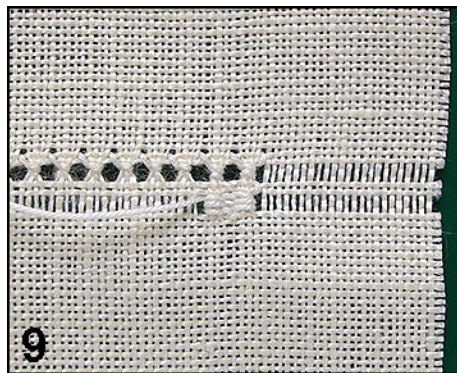
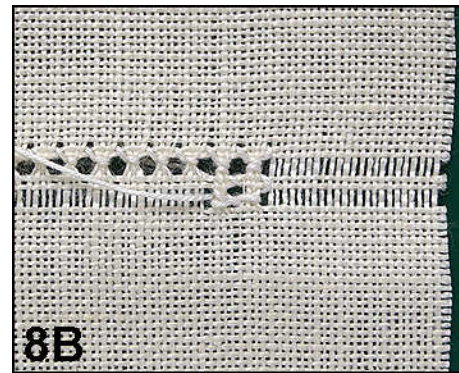
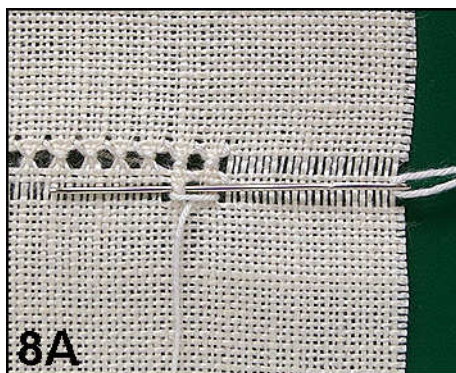
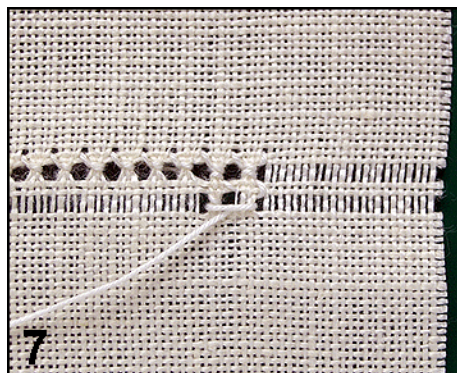
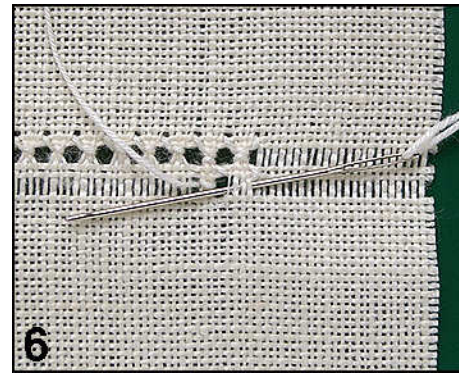
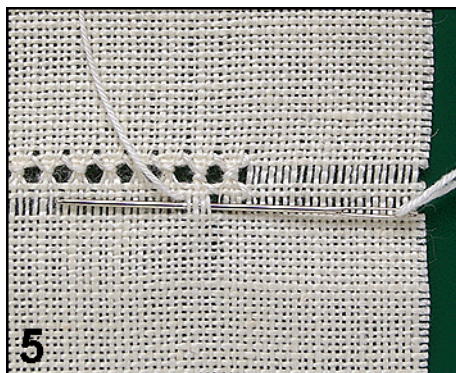
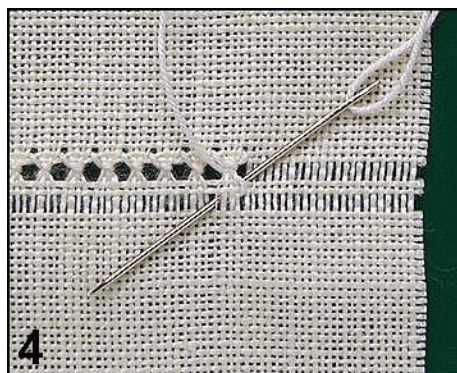


- until you reach the edge of the opening.
6. Gauge enough cord to reach to the corner, then double the remaining cord to create the hanging loop, and tie a knot that sits at the corner of the pillow. Insert the end of the cord into the pillow opening.
7. Stitch the pillow opening closed.
8. Stitch the remaining cord to the edge of the pillow, and take a few strong stitches to attach the knotted cord at the corner.
9. Fasten a doubled thread at the opposite corner of the pillow.
10. Thread the 5 round beads onto the thread, then the teardrop crystal. Take the needle back through the round beads and neatly fasten the thread in the corner of the pillow.
11. Slip the cord loop through a finger hole of your embroidery scissors. Slip the pillow and beads through the cord loop, and tighten the resulting knot on the scissors.





# Scissor Fob in Merezhka Poltavska Continue...





# Mystery Sampler - Part 1

## 18th Century Band Sampler by Long Dog Samplers

Well, it's a New Year and we have a new mystery sampler. I have asked Julia Line of Long Dog Samplers to create a mystery design in the style of 18th Century samplers. The 18th Century is considered to be the peak in sampler making history. Samplers of this time were long and thin and featured colourful bands of borders and motifs filled with many types of stitches. These samplers were rolled and stored away as a stitch and pattern reference and because they weren't hung on a wall, many survived in excellent condition. You can view many fine examples in museum collections today.

Julia Line has been designing under the name Long Dog Samplers for over ten years. Her original designs are inspired by historical samplers. You can view the Long Dog Sampler catalogue and stockists at this website:

<http://perso.orange.fr/longdog/>

### Instructions

Design size: 150 x 260 stitches

Finished stitched area:

14/28 count: 10 2/3 x 18 5/8" (27.3 x 47.2 cm)

16/32 count: 9 3/8" x 16 1/4" (23.9 x 41.3 cm)

18/36 count: 8 1/3" x 14 1/2" (21.2 x 36.7 cm)

We recommend to stitch on an antique white linen, evenweave or Aida of your choice.

Add 4" (10cm) to each side of the above measurements. To start stitching, measure in and down from the top left a 4" (10cm). Start from the top left of the chart.

The design features cross stitch and a little backstitching. Stitch the cross stitches with two ply DMC thread according to the key below. If stitching on 36 count or higher, use one ply. Use one ply for backstitching.

### Symbol Key

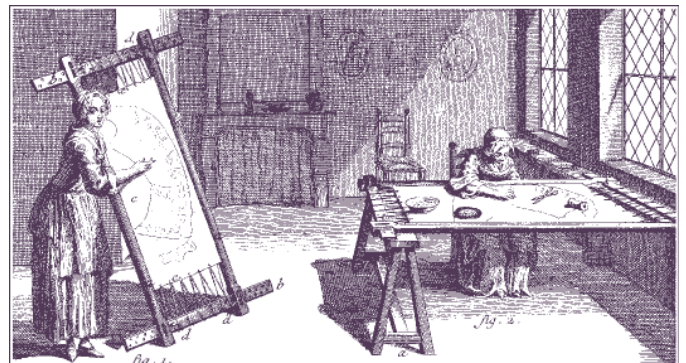
- |                          |                           |
|--------------------------|---------------------------|
| ✦ 961 Dusty rose - dk    | ▼ 718 Plum                |
| ◆ 798 Delft - dk         | ★ 926 Grey green - med    |
| ◻ 522 Fern green         | ○ 783 Topaz - med         |
| ■ 310 Black              | + 3721 Shell pink - dk    |
| ● 3354 Dusty rose - lt   | ■ 3347 Yellow - green-med |
| ▲ 519 Sky blue           | ✕ 414 Steel grey - dk     |
| ◻ 580 Moss green - dk    |                           |
| ◀ 155 Forget me not Blue |                           |



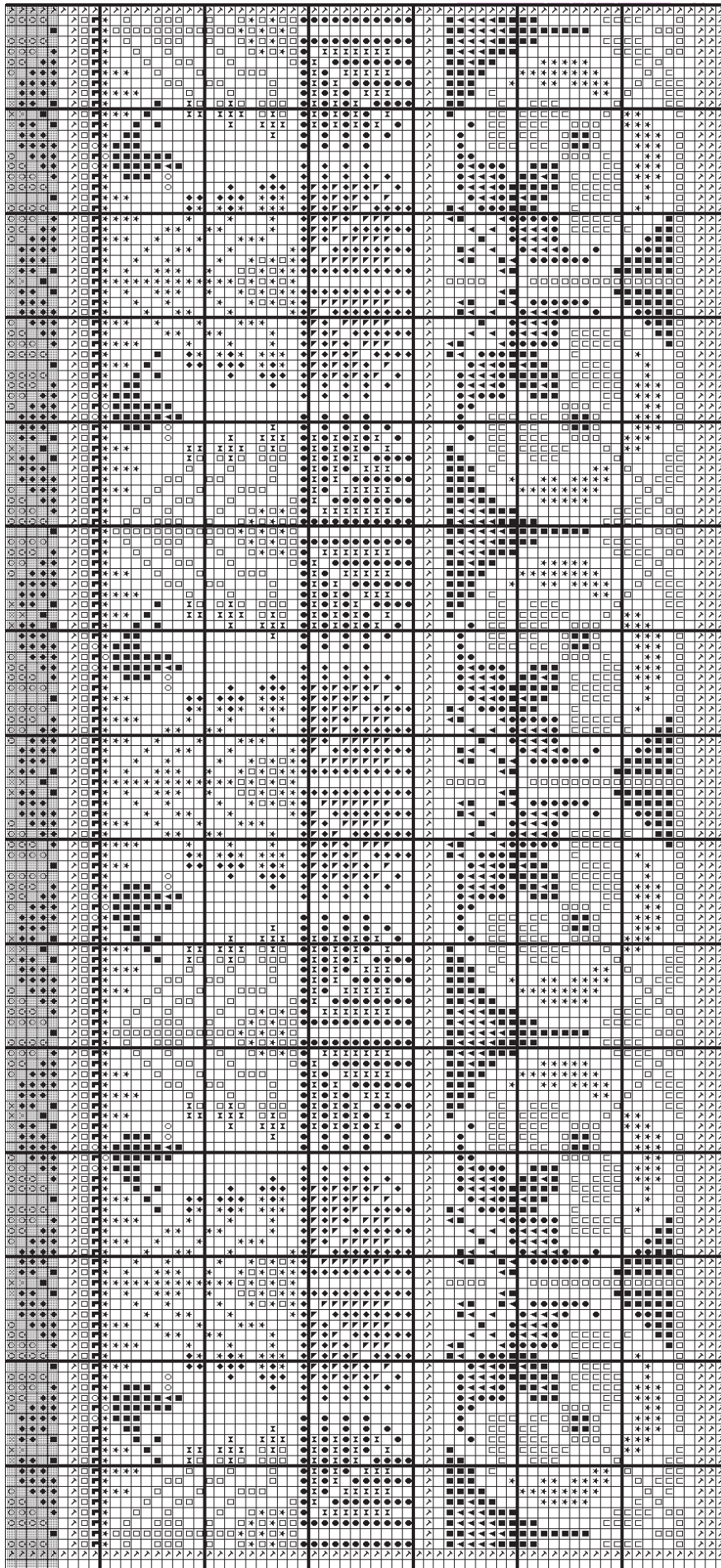
# PART 2?

# PART 3?

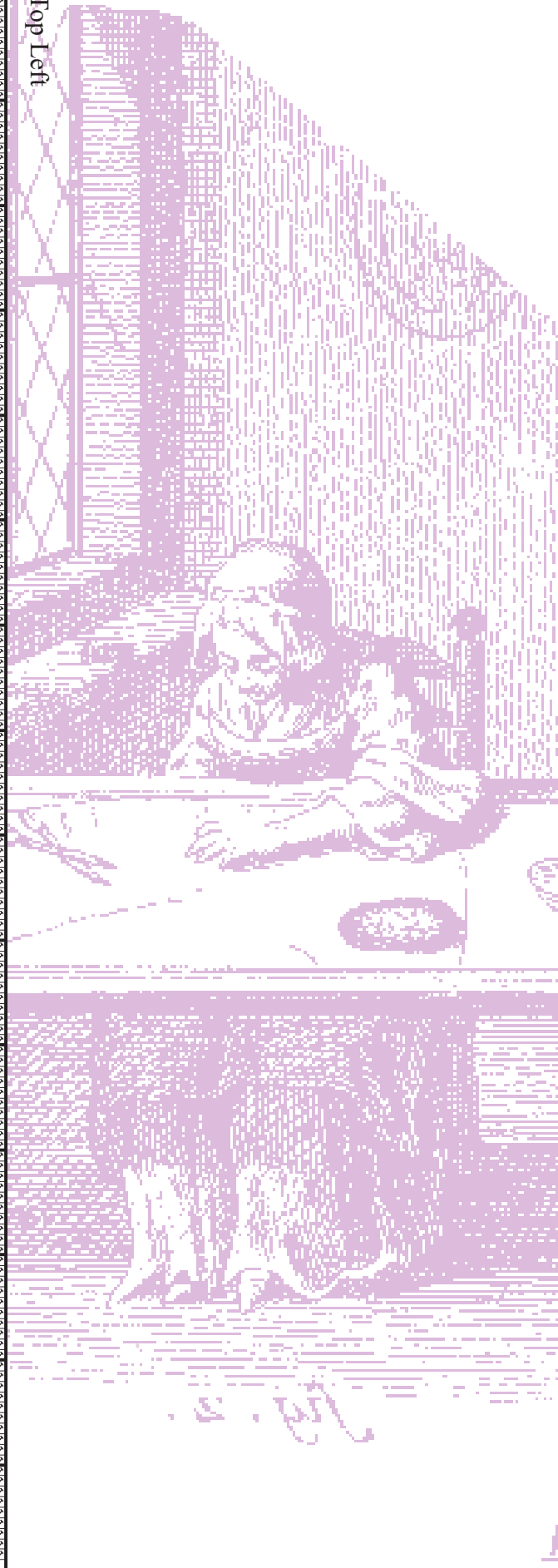
# PART 4?



# Mystery Sampler - Part 1 Chart



Top Left





# *Product Profile*

## *Ukrainian Drawn Thread Embroidery: Merezhka Poltavska by Yvette Stanton*

Yvette Stanton, Australian embroidery designer and the creator of Vetty Creations, specialises in whitework such as Mountmellick, Hardanger and Merezhka embroidery. Yvette teaches embroidery around Australia, and is an accredited tutor with the Embroiderers' Guild of NSW.

In 2000, Yvette was awarded first prize in the Nordic Needle Annual Hardanger Design Contest. Two years later she released her first book, called "Elegant Hardanger Embroidery". It has proved to be a popular resource for those interested in Hardanger embroidery with a step-by-step approach featuring clear diagrams, and a great selection of projects. It has helped thousands of needleworkers learn Hardanger and was recently revised and re-released in 2005.

In 2002 Yvette travelled to Ireland to research authentic Mountmellick embroidery, and was fortunate to be taught by Sister Teresa Margaret McCarthy of Mountmellick, who was responsible for the most recent revival of the craft. Subsequently "Mountmellick Embroidery: Inspired by Nature", written with her twin sister Prue Scott, was released in 2004, and enthusiastically received by needleworkers around the world.

In 2006 Yvette researched Merezhka Poltavska at the Ukrainian Museum of New York in preparation for her book "Ukrainian Drawn Thread Embroidery: Merezhka

Poltavska". At the museum she spent some wonderful days exploring the magnificent collection of traditional Ukrainian embroidery.

Vetty Creations design for a broad spectrum of other styles of needlework, including blackwork, naïve stitcheries, cloth dolls, cross stitch, shadow work, patchwork and applique, candlewicking, beading, and pulled and drawn thread work. They supply a range of needlework kits graded from beginner through to advanced, and are the premier Australian mail order stockist of Mountmellick supplies and kits. Visit their website here:

**[www.vettycreations.com.au](http://www.vettycreations.com.au)**

In February 2007, Yvette's latest book, "Ukrainian Drawn Thread Embroidery: Merezhka Poltavska" will be released. Allow Yvette Stanton to be your own personal tutor as she teaches you the basics and beyond of this historic embroidery technique. This full colour, step-by-step guide with over 300 clear diagrams and photos, will lead you from beginner to advanced merezhka stitching. Enter the competition below to win one of two copies.

# COMPETITION

**This month we are giving away two copies of this fantastic book .**

**Yvette Stanton's book is filled with over 300 diagrams for easy learning and has gorgeous projects to complete.**

**Ask your favourite needlework shop to order this book for you.**

**Publication details:  
Ukrainian Drawn Thread Embroidery:  
Merezhka Poltavska by Yvette Stanton  
Vetty Creations, 2007  
ISBN: 978-0-9757677-1-9  
Softcover. 48 full colour pages**



**Enter at [www.thegiftofstitching.com/compjan07.php](http://www.thegiftofstitching.com/compjan07.php)**



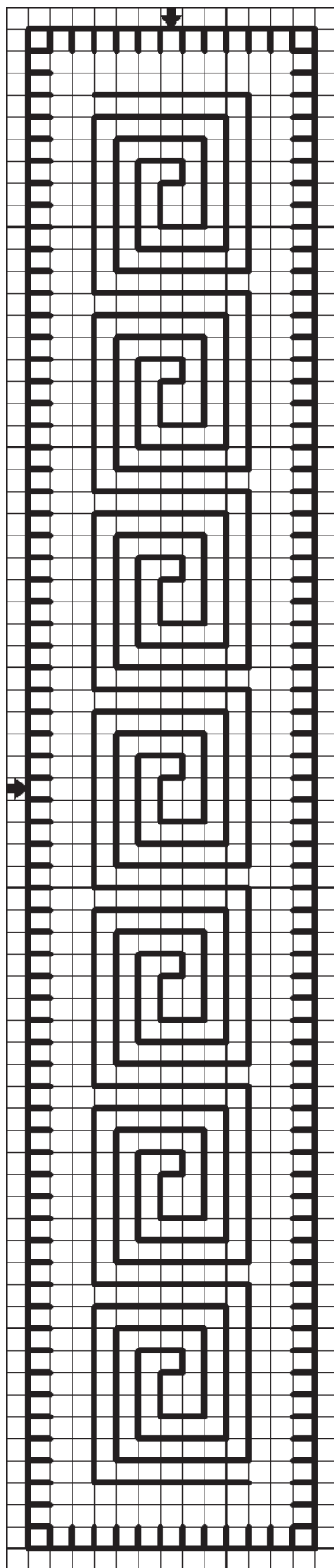
## Bookmark Swirl

Lynne has created this blackwork bookmark which is quick to stitch. Use your favourite variegated threads and your blackwork bookmark will become a piece of rainbow work.

Design size: 12 x 68 stitches

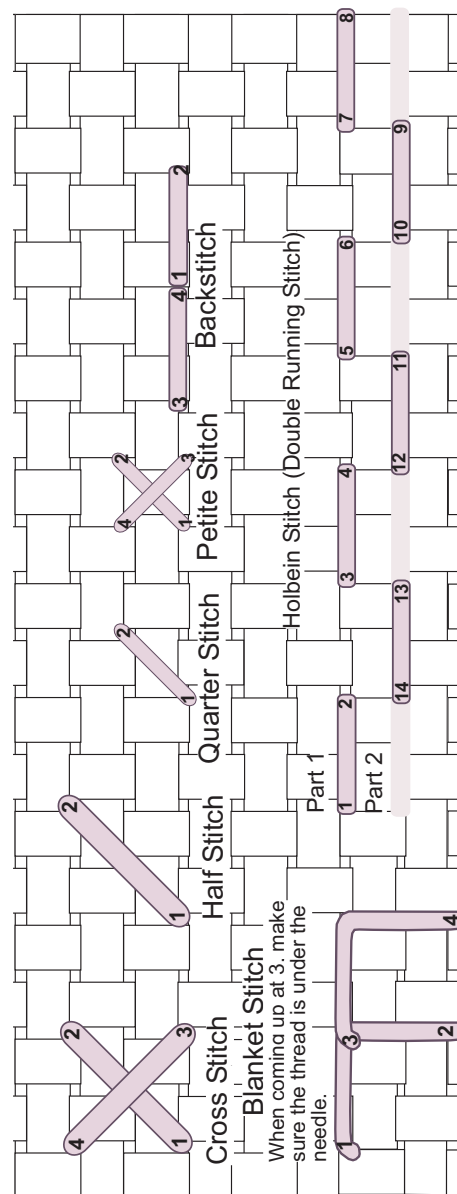
Finished Stitched Area:  
14/28 ct: 7/8" x 4 7/8 (2.2 x 12.4 cm)

Holbein stitch the swirl with 1 ply of six stranded cotton.  
Blanket stitch the border with 1 ply of six stranded cotton.



## Stitch Diagrams

Each thread you see here equals one thread on evenweave or linen fabric. Come up to the right side of the fabric on odd numbers, and go down on even numbers.





# Stitchalicious

funking up embroidery



Blossom by Jacinta Lodge of Stitchalicious

This design is a wonderful beginners piece, with only full cross stitches and no backstitch. The funky young girl is sure to appeal to teenagers, so why not equip the ones in your house with a needle and let them loose on it?

Design size: 105 x 67 stitches

Finished Stitched Area:

14/28 ct: 7 1/2 x 4 3/4 inches (19.1 x 12.2 cm)

16/32 ct: 6 1/2 x 4 1/6 inches (16.7 x 10.7 cm)

18/36 ct: 5 7/8 x 3 3/4 inches (14.9 x 9.5 cm)

Model has been stitched on medium blue Aida with 2 ply of DMC six stranded cotton.

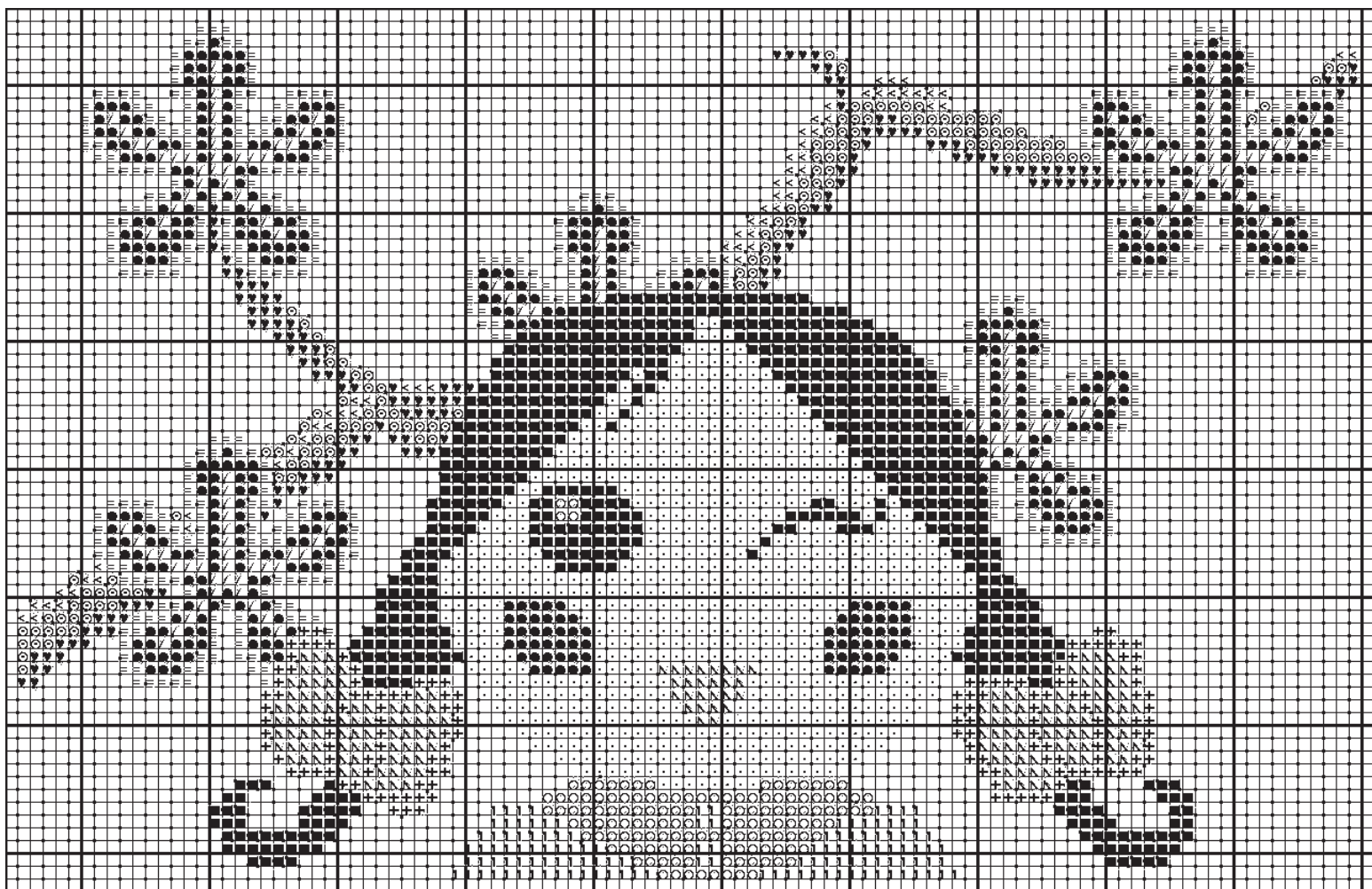
## Symbol Key

Symbol	DMC	Anchor
=	948	892
●	754	8

Symbol	DMC	Anchor
<	783	307
■	310	403
▲	606	334
○	3865	2

Symbol	DMC	Anchor
/	351	10
⊙	782	308
♥	975	351
+	321	47

Symbol	DMC	Anchor
•	746	275
1	517	162





## From Test-Tubes to Chart-Packs by Jacinta Lodge

A scientist becomes a cross stitch designer and tells it like it is!

### Next month...

Jacinta, a scientist in Germany, has decided to take the plunge and start her own cross stitch design business. Each month she summarises her thoughts and events in journal form on this page. This month we've come to the last journal entry. We hope you've enjoyed reading this column... we have some more wonderful things to come from Jacinta in the following months.

From next month, Jacinta will be working with The Gift of Stitching to create a new course in cross stitch. We will begin with the basics and then move into different aspects of this craft. Even the more experienced stitcher will learn something new. It will cover everything from fabric to Queen Stitch. The course will be presented so you will be able to cut out and store the series in a handy series of cards for easy reference. Look out for for this new series in the Stitchalicious column next month.

Well, thank goodness Christmas is done with! Oh, don't look surprised at my lack of holiday spirit, I know each of you is secretly sitting back thinking exactly the same thing. Go on, admit it. It's another eleven months of peace before the pressure of appropriate present buying, demanding in-law hosting and criticised over-catering hit us again, and isn't it just wonderful?

Of course, now the New Year has arrived we are re-evaluating our lives and coming up with that most horrible of modern tortures, the New Year's Resolution. What changes should we be making, how should we be bettering ourselves, what improvements should 2007 bring? High on my list, just like every year, is the fitness routine, the weight loss, the glass less wine with dinner, the working harder, playing more, achieving, achieving, achieving. I don't know about you, but I've exhausted myself already just thinking about it.

One of the things that will change this year is this column. It's been great fun writing it and I hope you've enjoyed reading it, but I'm feeling it's reaching it's natural end. Never fear though! This will not be the end of my work with The Gift Of Stitching. Our wonderful editor-in-chief has a new plan in mind which should keep me hanging around here a while longer. I'm excited by the idea and can't wait for it to start, but I might leave it up to her to fill you in on the details. There, have I made you curious now?

Unfortunately, I'm not sure that my new job here will help me achieve the other things on that list above. So my new plan is to strike January's New Year's Resolutions. Not for me the guilt of realizing on January 9 that I've not gone for one brisk walk and that I'm still going out for rich food with friends. My New Year shall start in, well, I think March is looking pretty good. But I'll re-evaluate in February and maybe move it forward to May. Or June. Or September. No point in overdoing it really. One should build up slowly to such life changes. So can someone pass the wine, please? Yes, that one, next to the chocolates.

### This is the last page and a nice one at that!

More beautiful projects await us in the February 2007 issue. Carol Rice has designed a beautiful five piece stitching set, Part 2 of Long Dog's Mystery Sampler will be revealed, we explore antique Chinese embroidery and have a wonderful bag to stitch in silk. We also interview Natasha Mlodetski and we're giving away Dinky-Dye silks!

Thanks to everyone who helped and contributed to this issue. A special thanks to Catherine Rozendaal for going that extra mile when model stitching.

This magazine has been written in Australasian English.

Any queries regarding this magazine should be sent to the Editor, Kirsten Edwards at:  
[editor@thegiftofstitching.com](mailto:editor@thegiftofstitching.com)

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